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Art. I.—*Notice of an Inscription on a Slab discovered in February, 1838, by Capt.* T. S. Burt, *Bengal Engineers, in Bundelkhund, near Chhatarpur.—By the Editors.*

Captain Burt will have imputed, to the right causes, (Mr. Prinsep's illness, and absence) the delay, with which we notice the impression of the above inscription, so obligingly forwarded by him. This communication, has added to the obligations which antiquarian science owes to him. The legend of the inscription is now presented to our readers with a translation—a relevant extract from Captain Burt's Journal*—some explanatory notes,—and a prosodial key to the inscribed verses, or rather Poem. A facsimile of the inscription is not added, because the character resembles the specimen published in our number for April, 1837 ; and Captain Burt describes it as No. 3, *Allahabad* pillar.

This slab, it will be seen, was found detached at one of several temples at *Khajrao*, nine coss from *Chhatarpur*, which is on the high road connecting *Saugar* and *Hamirpur*. *Khajrao* is described by Captain Burt as near *Rajgarhy*, which we assume to be the *Rajgarh* of the maps—a fortified town on the right bank of the *Cane* river S. E. from *Chhatarpur*. The place abounds with remains of temples, statuary, and monuments of ancient times. The slab was found in the temple dedicated to "Lalajee." This name, (unknown to the Sanscrit theogonies) is probably the appellation locally current of some divinity whose *alias* we cannot conjecture. It may however be assumed, that

* Captain Burt's letter covering the inscription has been mislaid. We hope we have not taken a liberty in making an extract from a Journal of his Travels, in the hands of Thacker & Co., for the press.—Eds.

the slab does not belong to this edifice ; and that that, celebrated in the polished verses now presented, has yielded to the mouldering hand of time. We may also assume, that its site, was the consecrated spot, described by Captain BURT, and that it gives us the genealogy of Rajas who formerly ruled in that part of the country.

We learn that Raja BANGA erected a lofty temple for the reception of an emerald emblem of SIVA, and a stone image of the god. On the death of this Raja, seemingly by voluntary immersion in the confluence of the *Yamuna* and *Ganga*, his territory was administered by the priest YASONHARA,—perhaps, during the minority of his heir JAYA VARMA DEVA. The original inscription, of sixty stanzas, was engraved and put up in 1019 *Sambat*, or 962 A. D.—that is about 877 years ago. From the two last, or supplementary, stanzas we learn, that it was engraved by order of Raja JAYA VARMA DEVA in "irregular" letters. He afterwards had it re-engraved in clear character: then because effaced, he again, at the distance of fifty-four years, had the poem re-engraved in the *Kakuda* character on the slab, from which Captain BURT has taken a faithful impression. It bears the date Friday, *Vaisakh* 3d, *Sudi Sambat* 1173, A. D. 1016. The poet was SRI RAM, who has not failed to give his own genealogy, and the caligraphist was "that GAUD´A′ KAYASTHA."

The pious BANGA appears to have been of the Lunar race. The pedigree given by the slab is this

NANNUKA
|
VAG-YATI
|
VIJAYA
|
VIHALA
|
SRIHARSA,+KUNKATI his wife of the Gangetic race.
|
YASO-DHARMA DEVA+NARMA DEVA his wife.
|
BANGA.

BANGA appears to have been succeeded by JAYA VARMA DEVA, who may have been his son.

In the 12th vol. of the Asiatic Researches there is copy of an imperfect inscription taken from a slab translated by Capt. PRICE, who found it near *Mow*, a town ten miles from *Chhatarpur*. A place of that

name, in a North Westerly direction, appears on the map near the left bank of the Dassaun river. The name of JAYA VARMA DEVA is in the royal genealogy recorded on this slab; of which the date is effaced. This genealogy has also its VIJAYA; but it cannot be identified with that of BANGA. It appears however that when ANANTA, the Brahmin minister of his father and grandfather, drowned himself in the *Yamuna*, some other (probably a Brahmin) was appointed to the administration by JAYA VARMA,—because, as Capt. PRICE infers from words used in the inscription, he had abandoned worldly concerns.

In the *Khajrao* slab it is not stated that JAYA VARMA DEVA was the son of BANGA, but we learn that the priest YASONDHARA administered after the pious suicide of BANGA.* These circumstances afford some grounds, though weak, to identity the JAYA VARMA DEVA of both slabs. In case of identity, we may suppose that the two genealogies exhibit distinct branches of one family, and that JAYA VARMA DEVA succeeded collaterally. No doubt local inquiry would fling light on the history of the Kings or Chieftains here recorded.

The poet elevates BANGA into a great monarch and conqueror. Kings of *Oude* and even *Ceylon* attend to do him homage, and his captives are the wives of the kings of *Andra*, *Rad'ha*, and *Anga*. All this of course is the exaggeration and fancy of the poet. But the 19th stanza seems however to indicate the actual conquest by VIJAYA of southern territory.

BANGA's piety was not limited to the erection of the shrine. He also built mansions for seven Brahmins who officiated at the temple, which he endowed with lands. "Two *yavas* at *Sri Brahma kalpa;* one in the vicinity. *Kalpa gram*, on the south of the snowy mountains, was another." This obscure *sloka* introduces a new land measure. The *yava*, or barley corn, is the lowest linear measure,—and suits, neither royal munificence, nor priestly expectation. We have *Kalpi* on the right bank of the *Yamuna;* but unless to fill up the verse it would hardly be described as south of the snowy mountains. Is any *Sri Brahma kalpa* known in the vicinity?

We should be much gratified if this, and other points connected with this inscription receive the attention of Captain BURT, or any other intelligent correspondent who may have the opportunity of local inquiry. We will not dismiss the temple, without noticing XIÇÇHA "the carpenter," the Christopher Wren who built the "cloud-capt" fabric. No Indian name approaching to this is now known. Was he foreigner?

* In the 9th verse of the *Mow* slab the name of JAYA VARMA's father is incomplete. But BANGA would not suit the metre, and would make an incongruous compound.

Of the character of the Poem a few words remain to be said. It is composed in an ambitious style by an accomplished scholar. His verses are polished and elaborate; some however are obscure, and the quaint pedantry of *Sanscrit* Poetry here abounds. But in spite of these defects, many of the verses may be justly commended as containing much of truly poetical imagery, conveyed in lofty and polished diction. But we must leave space for Captain BURT's narrative.

Extract from the Journal.

I reached Chatterpore at 9 o'clock at night, (which was an earlier hour than I had stipulated for by twelve or thirteen hours), but my reason for pushing on was in order to have time to pay a visit to Khajrao, a place situated about nine pukka (full) koss (eighteen English miles) from Chatterpore, to the right of my road, and lying not far from Rajpore, or Ragurhy, or I think it is more correctly called Rajnuggur. The natives at a distance sometimes call Chatterpore Chatpore. It was whilst I was on my return trip from Eraw to Saugor that I heard, from a palky bearer, of the wonders of this place—Khajrao, near Chatpore, as he called it; and which he stated to be situated from Saugor seven *munzils,* or daily stages, for native pedestrians, which, at fifteen miles per day, is about the thing, Chatterpore being distant from Herrapore fifty miles, or one hundred from Saugor. I may as well now employ my twelve or thirteen hours spare time in taking a look at Khajrao along with the reader.

Immediately on my arrival at Chatterpore, at 9 o'clock at night, I told the *dawk moonshee,* (baboo, or writer) to procure a double set of sixteen bearers, and two spare men for a *bangie,* containing my food and printing materials, to start as soon as possible for Khajrao. I wished to arrive there before sunrise in the morning, and it lay at a distance of eighteen or twenty miles thence by an indifferent road. I left a pair of trunks and a pair of patarahs (tin boxes) under the care of the baboo, as I should not require them until my return, and in about an hour started for Khajrao, viâ Rajnuggur, and reached the temples of the former at seven or eight o'clock in the morning. The ruins which I went to see lie at some distance from the village, which lies beyond them, and this place I did not see, as a quantity of jungle intercepts the view of it. I was much delighted at the venerable, and picturesque appearance these several old temples presented, as I got within view of them. They reared their sun-burnt tops above the huge trees by which they are surrounded, with all the pride of supe-

rior height and age. But the chances are, the trees (or jungle rather) will eventually have the best of it. My first inquiry, after taking breakfast, was for ancient inscriptions, and a temple close by was immediately pointed out as the possessor of one. I went there, and sure enough there was an inscription in the No. 3 Sanscrit character of the Allahabad pillar, in the most perfect and beautiful state of preservation, engraved on a stone slab which measured about five feet by four, and was completely covered on the upper side with writing; the stone was laying at a slope against a step in the side wall of the temple. It was the largest, the finest, and the most legible inscription of any I had yet met with, and it was with absolute delight that I set to work to transfer its contents to paper. I took two copies, one on a plain white paper, without ink, by pressing it in a wet state with towels into the hollows formed by the letters, and another reversed with ink, which I spread upon the stone. The facsimile, or impression, obtained was the most beautiful specimen I have by me, and I regretted that the surface of the stone twenty square feet, was too large for me to spare time to make a duplicate with ink. The date of it is 1123,* Sunbat, or 771 years ago, as was distinctly pointed out in the lowermost line of the inscription ; having done this I took a look around,— "Si monumentum quæris, circumspice,"—and could not help expressing a feeling of wonder at these splendid monuments of antiquity having been erected by a people who have continued to live in such a state of barbarous ignorance. It is a proof that some of these men must then have been of a more superior caste of human beings than the rest.

Khajrao is situated one koss distant from Rajnuggur, the Rajah of which sent to express a hope I would pay him a visit on my return : and as I was in his dominions, I thought it was as well to do so in the evening. I found in the ruins of Khajrao seven large *Diwallas,* or Hindoo temples, most beautifully and exquisitely carved as to workmanship, but the sculptor had at times allowed his subject to grow rather warmer than there was any absolute necessity for his doing; indeed, some of the sculptures here were extremely indecent and offensive; which I was at first much surprised to find in temples that are professed to be erected for good purposes, and on account of religion. But the religion of the ancient Hindoos could not have been very chaste if it induced people under the cloak of religion, to design the most disgraceful representations to desecrate their ecclesiastical erections. The palky bearers, however, appeared to take great delight at the sight of those to them very agreeable novelties, which they took good care to point out to all present. I was much struck with the beauty of the

* The impression gives 1173 *Sambat.*

inner roofs of the temples, which were circular, and carved in a most elaborate style.

I told one of the bearers to try and find out whether there were any passage or steps leading to the roof inside or outside the building; as if there were, I intended to pay a visit to it. After searching about for some time, he reported that there was a way; so I went to look at it, and found that the only means which presented itself of access to the upper story, existed on the inside, and from one of the side passages (dark as Erebus), and that it was requisite to ascend by climbing up the sacred images.

From the side wall, which was perpendicular, I first sent up one of the bearers, and then by laying hold of the leg of one god, and the arm of another, the head of a third, and so on, I was luckily enabled, not however without inconvenience, to attain the top of the wall; where, on the roof, I found an aperture, just large enough for me to creep in at. On entering upon the roof, I found that my sole predecessors there for several years before had been evidently the bat and the monkey, and the place was not for that reason the most odoriferous of all places in the world. However, it was necessary that I should see and inspect the nature and formation of these upper stories. The circular roofs, before referred to, were formed by the overlapping of huge long blocks of stone, which stretched from the capital of one pillar to that of another, and upon both of which they are supported. The others are placed so as to fill up the corners of the square (or other angular figure of which the plan of the roof was formed) by other huge long blocks laid across these interstices diagonally, from the centre of one face to centre of another. The same occurred above them, smaller blocks being used as the circle contracted, and as the roof tended towards a point. Here a square stone was laid on, resting upon the superincumbent ones. There was no masonry, I mean no plaster of any kind, used for the purpose of cementing these slabs to one another, their own weight and position alone being sufficient to give them permanence—a permanence which has lasted for ages, and which would, unless disturbed by the growing of trees or other disturbing cause, sempiternally exist. I saw nothing else worthy of notice, only here and there, immense parallelopipedons of stone, in some of which, the presence of holes apparently drilled for the intrusion of the lever for raising them was indicated. There appeared to be no way of returning excepting that by which I had effected my ascent, so I set about my descent as well as I could, for this was more difficult than the ascent; but after resting first one foot, then another, upon any projection I could meet with, I managed to effect, without loss of limb my perilous descent. I

noticed a vast quantity of beautiful sculptures of all kinds, to attempt to describe which would exceed the limits of this work, even if I possessed the means of doing so; but as I do not, and have made no sketches there, I must *per* force be excused from inserting any. Having visited several temples, in all seven, of which the names are as follow, I went to take a look at the rest of the wonders of the place. One temple was dedicated to *Mahadeo*; a second to *Parwatti;* a third to *Kundari;* a fourth to *Lalaji;*(1) in which I found the large inscription; a fifth to *Nandeo,* or the *Mahadeo bullock god;* opposite to which and facing it, in an outer building, contemporaneously erected, is a splendid figure of the largest *bail,* (or ox) I have ever seen; the animal was sitting upright upon the ground, and in this state measures seven feet long, five feet high, and three and quarter feet broad, and weighs by my old way of calculating $68\frac{1}{2}$ tons, or $1872\frac{1}{2}$ maunds. I had not sufficient time to make a drawing of him, being obliged to notice more interesting matters. The sixth temple is consecrated (may I use this term?) to *Chatterbhoj*; and the seventh (what think ye of that reader) to our fourth friend of the Hog species—to *Barao,*(2) and in which there is, without exception, the finest, (and last) but not largest, specimen of this animal I have as yet seen; and I don't think there are many others in India, excepting one of which I know the locality, but have not visited it. The dimensions of this interesting object are as follow—His height is five and three quarter feet, his length eight feet, breadth three and quarter feet; all these dimensions are approximations, made by means of my walking stick, which measures rather more than a yard in length: so that each of them may be perhaps increased by about one inch; his weight will be, according to our method, ninety tons, or about 2461 maunds. This is pretty well for the weight of the gentleman just after breakfast. What the deuce would it be after luncheon? I am happy to say we have in this specimen unequivocal proof of the presence of a complete and well formed snake which is lying under him,(3) partly in an incurvated position, but evidently subdued; the female figure, that should be here has been taken away (confound the rascally despoilers), and nothing remaining of her beautiful form (for I am sure it must have been beautiful, judging from the rest) but two feet, and her hand, which is posited upon the left throat or neck of the

1. Divinities by the name of KUNDARI and LALAJI are not found in the Sanscrit theogonies, they may be familiar designations locally current.

2. The *Varáha Avatár* of VISHNU is well known.

3. The snake ANANTA or SESHA, which upholds the earth. The child is the infant HARI described as reposing on this snake.

animal. One additional circumstance occurs too in this specimen, which is the remains of a child resting upon the snake's neck. I should conceive that this figure of a child is meant to represent the child of *Prithei,* viz. mankind, born of earth (or *Prithec*), and of whom the fable represents *Hiran,* the snake, to have been the enemy or destroyer, but who has here triumphed, and is resting upon the serpent's neck—"Thou shalt bruise his head, and he shall bruise thy heel." Another very extraordinary fact is, that the tail of the *Barao,* though broken off, (as indeed is that of each of the other specimens) must evidently have joined on to the tail of the reptile; this would seem to convey the idea that the tail was either part of the enemy, or the enemy itself; but this discussion I must leave to the learned, being unable to grapple with it myself. The tusks of the Hog are curved in the finest and most determined manner. I do not recollect in what direction the woman's feet are turned in this specimen, whether towards the animal, or sideways from him. I would willingly have given a hundred rupees (10*l.*) to have had a good sight of the "*Prithee*" creature, (who has been taken away,) and that in a mutilated state too, as they have left her feet and one arm. The *Barao* stands on a fine thick slab raised on a high chabutra, which is accessible by steps formed of red granite, (mind that). The roof is well formed, strong, and likely to last for ages; as is also the Hog. I think he was covered with parallel rows of human figures, like unto the others, but upon this fact I beg to say I do not feel justified in speaking decidedly.

Let us now look in at the little *Mahadeo,* or *lingam,* which is to be seen in another temple, situated not far from this one. In order to arrive at it, it is necessary to ascend a considerable number of steps, at the top of which is situated the representation of the vital principle. Let us now measure the height of the gentleman. The natives objected to my going inside, without taking off my boots, which would have been inconvenient; so standing at the door way, I saw a bearer measure the height with my walking stick, it amounted to $2\frac{2}{3}$ of its height, or eight feet, and its diameter about $1\frac{1}{3}$, or four feet. Its weight will be about $7\frac{1}{2}$ tons, or 207 maunds. It was erected in a receptacle, which was raised from the ground about four feet, and twenty-five feet in diameter. That of the room exceeded it by perhaps three or four feet on each side,—there being a passage all round it. I understand a light is regularly kept burning there during the night time, and it was considered by far the largest lingam in India, and is consequently much venerated. The dimensions of the stone slab from which I copied the inscriptions in the other temple, were $5\frac{1}{2}$ feet length, 3 feet breadth, and $\frac{1}{2}$ foot thickness—its weight is therefore about

12½ hundred weight, or 17 maunds. This stone lies detached from some part of the building (from whence I cannot say) and rests inside one of the temples before mentioned. I must return to state a peculiarity I met with in this *Barao.* His two left legs were both placed foremost; perhaps this was intended to add to his strength or durability, by giving him what they might have considered greater base; but I should doubt whether the base would not have diminished instead of increased by this arrangement. In the other specimens, I think the legs of none were advanced, but as if the animal were standing still. A large tank exists within fifty yards of this Hog, but there was not much water in it at the time I was there. A great deal of jungle surrounds these ruins. Near the water entrance to one temple I found a lion or two (stone ones, not living animals); one of whom seemed to be seizing a wrestler by the left arm, with one paw up and mouth open ready to destroy him. Was this *Narsing,* again, and *Heran kussup?*(4) I had a desperate hunt here (not after a hare) but after my pencil, with which I intended to have "knocked off" the last named figure, but I was obliged to "knock of," altogether (as the sailors say) or leave work, because I could not find it. After sending two or three men to two or three places to hunt for it, I was obliged to depart without making the intended drawing, and after I had progressed about a mile from the place, when it was too late to return, lo, and behold, I found the pencil upon my palanquin drawer. I soon after got to Rajnuggur, but before finally taking leave of the seven temples, I shall state my opinion, that they are most probably the finest aggregate number of temples congregated in one place to be met with in all India, and all are within a stone's throw of one another.

ओंनमः शिवाय ॥

विधुप विकट वटानामजायमानाय वीजभूताय ।
मुद्रान्तर्नमः पालनविलयकृते निष्क्रियायापि ॥१॥

तूर्णं घूर्णति यत्र गोत्रशिखरिश्रटङ्कः समूहश्वसन्
प्राच्यौषीन्नतमूर्त्तिरार्त्तविकृतं कुर्वन् कुकुङ्कुम्भिना ।
सप्तांभोध्यवधि प्रधूतवसुधाबन्धःकबन्धीकृतः
स्ताम्भाद्रिः च्चयकाण्डताण्डवविधिः शैवः शिवायास्तुवः ॥२॥

4. HIRANYA KASIPU, Gold-clad, or *Daitya* or *Titan*; for whose destruction VISHNU took the form of the man-lion.

कस्त्वं द्वारि दिगम्बरः क्षपणकः कस्मादकस्मादहो
वामे शूलधरो धिगायुधविधिं वर्हास्त्वदर्हानतु ।
मां जानीहि महेश्वरं स्फुटमिदं वत्वेष्यभावे स्थितिः
प्रेयस्याः परिहासतो विहसितः शम्भुः शिवायास्तुवः ॥३॥

पशुपतिवदनछद्मनि ज्ञतवसतिः पद्मसद्मनि सदा या ।
जयति विलक्षणरूपा मुक्ताभा भारती चेयं ॥४॥

गिरिशशिरसि यच्छन् हस्तमिन्दोः कलायां
मृदुकमलमृणालाग्रांशगृध्नुः शिशुत्वे ।
जयतिविधुतमूर्द्धान्नाल नीलाम्बुजेन
स्मितकुपितमृडानीताडितो नागवत्सः ॥५॥

कल्पादौ किल केवलं खमखिलं ध्वान्तावनद्धं ध्रुवं
शून्यं वीक्ष्य सिसृक्षतो जगदभूदद्वादमुद्रोनिलः।
तत्राभूदनलोनलाज्जलमभूद्वीजादमोघाज्जला
ज्ज्वालामालि हिरण्मयं महदभूदण्डं विभोर्ब्रह्मणः ॥६॥

तदण्डभाण्डखण्डाभ्यां सष्टैवं विदधे धिया ।
ब्रह्मा ब्रह्मनिधीन् पुत्रान् मरीचिप्रमुखान् मुनीन् ॥७॥

मध्ये तेषां प्रहततमसां मानसानां मुनीनां
श्रीमानत्रिः प्रथितमहिमा नेत्रपात्रैः प्रसूतं ॥
यस्य ज्योतिःपटलजटिलं मण्डलं वद्वमिन्दो
स्त्वान्द्रात्रेयः समजनि मुनिस्तस्य पुत्रः पवित्रः ॥८॥

दूरापास्तसमस्तसंशयविपर्य्यासप्रकामोज्ज्वल
क्रान्तालोकविलोकिताखिलजगत् स्वर्गापवर्गस्थितेः ।
सर्वज्ञप्रतिमस्य तस्य कृतिनः कान्तस्य पुण्यात्मनः
पारंगन्तुमतस्तदीयमहसः कोवा महिम्नां क्षमः ॥९॥

नीरन्ध्रो नितरां निसर्गसरलः सारोत्तमोभ्युन्नतो
निर्ग्रन्थिः प्रथुलाग्रभागशुभगः पर्व्वस्वखर्व्वस्थितिः ।
आमूलं फलितोथ सेवितविपत्क्रूरारिदावाग्निना
न ग्लानिं गमितस्ततः समभवद्वाख्वरर्थमात्यद्भुतः ॥१०॥

आचन्द्रं चन्द्रात्रेयवंशजाः क्षितिभुजः क्षितिमाद्योतंते ॥११॥

ये पूर्व्वं नृपविष्ठितक्षितितलाः संक्रान्तधर्म्मप्रियाः
प्राणप्रार्थनयाप्यखिन्नमनसः पर्य्याप्तसत्यव्रताः ।
निःसिन्दूरितदुर्व्विनीत वलवत् सामन्तसीमन्तिनी
सीमन्ताः पृथिवीभुजो विजयिनस्तेभ्योखिलेभ्यो नमः ॥१२॥

कालेनेह महावंशे प्रशंसाप्रांशुरंशुमान् ।
मुक्तामणिरिव श्रीमान्नन्नुकोभून्महीपतिः ॥१३॥

तेन विक्रमवलेन धन्विना क्रामता युधिवधाय विद्विषाम् ।
धुन्वता धनुरधिज्यमर्जुनं स्मारितादिवि विमानगामिनः ॥१४॥

तस्मादुदारकीर्त्तिरजनि जनानन्दसुन्दरः श्रीमान् ।
तनयो विनयविधाने वाक्पतिरिव वाग्पतिक्षितिपः ॥१५॥

विद्यावदातसदयेन कविप्रजानामातङ्कशङ्कुमकलङ्कितविक्रमेण ।
तेनापनीय शयनिर्मललोचनेन सङ्कोचिताः पृथुककुन्दुकथार्थ
कन्थाः ॥१६॥

तस्य क्षमातिलकस्य लोकतिलकः पृथ्वीपतेर्भूपतिः
स श्रीमान् विजयो जयाय कुशली जज्ञे कृतज्ञः सुतः ।
यस्योदात्तमतेः प्रसूतिसमये धर्म्म्या महिम्नां निधेः
सानन्दं सुरसुन्दरीभिरवनौ क्षिप्ताः सलाजाः स्रजः ॥१७॥

किन्नरीभिरधिकं धरासखीराकलय्य विजयस्य भूभुजः ।
काकलीकलमगीयत स्फुरत् प्रोचमुल्लुलकमुज्ज्वलं यशः ॥१८॥

विनयनतसुमित्रापत्यसम्वाह्निताह्निः
प्रवरहरितभूमिः क्रान्तपर्य्यन्तभूमिः ।
सुहृदुपकृतिदक्षो दक्षिणाशां जिगीषुः
पुनरवितथयोधे धन्वते (5) तूर्य्यमर्य्यः ॥१९॥

तस्मान्नृपतिसमुद्रादुदपादि नरेन्द्रचन्द्रमाः ।
स्पृहणीयः श्रीवाहिलनामा विहततमा वन्दिवाग्ध्युदयः ॥२०॥

प्रसन्ने तत्र भूपाले प्रसरच्चित्रभानवः ।
प्राभवन्नमितावासाः सरोषे द्विषदालयाः ॥२१॥

कोशपानमसिधारयोषितं प्रान्वभून्न जनरत्नसम्पदां ।
पक्षपातमिषुषु स्वभूपुरे प्रापुरस्य न सुहृत् सभासदः ॥२२॥

तस्मात्तीव्रप्रतापोज्ज्वलनकवलितोत्तानभूपालतूलात्
संपश्च्छीतद्रुमाणामनणुगुणगणालङ्कृतेः कीर्त्तिहर्तुः ।
सश्रीहर्षारिहर्षज्वरहरणमणिः क्षीणनिःशेषदोषः
सन्तोषाय प्रजानामजनि निजभुजाक्रान्तविभ्रान्तकीर्त्तिः ॥२३॥

यं दृष्ट्वैव कृपाणपाणिमकृतन्यापातभावं युधे
क्रोधाक्रान्तविलोचनोत्पलदलभ्रूभङ्गसीमाननं ।
उत्साहोहृदयार्द्रतः (6) करतलाद्वाधोमुखाः कीर्त्तयो
दिग्भ्यः साध्वसवेपमानवपुषस्तस्थुः परेषां क्रमात् ॥२४॥

तेनाच्युतेन भीमेन वाणेन कृतवर्मणा ।
समुद्रपरिखा पृथ्वी पुरी शूरेण रक्षिता ॥२५॥

5. *Sic in Orig.*: but it seems an error of the engraver.

6. *Sic in Orig.* There appears an error of the engraver, the words *utsáhohadayárdratah* give no intelligible sense, and are omitted in the translation.

अपक्षधर्म्मारिविचक्षणक्रमः सदैव दोषाकरसङ्गभङ्गुरः ।
विनिष्पातक्रूरभुजङ्गभङ्गुरस्तिरस्करोति स्म सतूर्णमर्णवं ॥२६॥

हस्तापास्तप्रवरतुरगैर्दूरमुक्तासपत्नै
दूरारातेः सपदि शिरसा शासनं धारयद्भिः ।
तस्य द्वारि द्विरदमदनिःस्यन्दपङ्काङ्कितायां
सेवाहेतोः प्रणतिपरमैराश्रितं भूमिपालैः ॥२७॥

चन्द्रोज्ज्वलगुणा वर्चोमहार्घा हृदयङ्गमा ।
हारावलीव तस्यासीत् कंकुतेति प्रियोत्तरा ॥२८॥

वर्णः स्वर्णरुचिर्विलोचनयुगं नीलं सचन्द्रोत्पलं
पाणिः शोणमणिर्द्युतिः सचरणा दन्तच्छदोविद्रुमः ।
सद्यःशुक्तिविमुक्तमौक्तिकतलस्वच्छन्तु चेतोयतः
स्त्रीरत्नं भुवनैकभूषणमभूत् तत्सङ्गमे कामिनी ॥२९॥

तस्यास्तस्य स्मरणविहिताघौघविध्वंसनायाः
सत्तीर्थायास्त्रिदशसरितः सन्ततेः पुण्यकीर्तेः ।
धर्म्माधारः पितरि सुतरां साधुरिद्धप्रभावो
भीष्मोपेन्द्रभ्रमकृतिसुतः श्रीयशोधर्म्मदवः ॥३०॥

तस्य विप्रचरणप्रणामजं रञ्जितं शिरसि सुश्रितं रजः ।
अप्यकालपलिताकृतिं दधत् सन्दधावधिककामनीयकं ॥३१॥

एकस्मै याचमानाय द्विजाय पलदः शिविः ।
यावदर्थिजनं प्रादात् कोटिकोटिमसौनृपः ॥३२॥

रत्नं भूमिलिताल्लिकेन सदसि न्यस्तं सचेतायितं
गन्तुं पत्रपुरःसरेण चरणैः स्थानं प्रभाविस्मितं ।
वक्तुं जीवजयादिशो नतिचयं कर्त्तुं विनीताकृति
स्तस्मिन्नाजनि राजकेन जयिनि त्रासादिदं लक्षितं ॥३३॥

नित्योदितेन्दुभुजगाधिपधाम नित्य
मानन्दिकुन्दकुसुमं गगनाङ्गणं वा ।
तेनाद्य तद्द्वयमिदं यशसाभ्यधायि
संव्यापितं सितसुधाधवलं चरित्रं ॥३४॥

सप्तसप्तिमहिमतुल्यः सप्ताकूपारपारदृश्वापि ।
न पुनरिहतस्य नृपतेर्गुणसागरपारगः कश्चित् ॥३५॥

गांधारीं भजता प्रहृष्टशकुनिस्वानप्रियां प्रेयसीं
भीष्मद्रोणनरास्यकर्णमुखदोऽप्याकर्ण्य संमूर्छता ।
तद्धर्म्मप्रभवावबोधितवता प्राप्यापि वंशक्षयं
नप्राप्ता धृतराष्ट्रता समुदयोर्विद्विर्विणेत्यद्भुतं ॥३६॥

कस्मात् षष्टिसहस्रसूरिभिरसून् व्युत्सृज्य खातः क्षत
स्तत्पौत्रप्रमुखैः पुनस्त्रिभिरासवभ्भोभिरापूरितः ।
वृत्तान्तं सगरस्य सागरविधावाकर्ण्यतूर्णं मुधा
स्पर्धावानधिकं व्यधत्त जलधेर्वल्लत्तडागार्णवं ॥२७॥

वेश्मेदं शारदेन्दु द्युतिसुरभिखुरक्षुण्णभग्नाक्षपादं
पृष्टांचक्षुष्येमुष्मादपथयति रथं सारथिः सप्तसप्तेः ।
यत्कुम्भः शातकुम्भस्तुहिनगिरिशिरस्थुंविविम्बार्कतर्कं
कुर्वन्नास्ते समस्तां मुदमसुररिपोर्वेश्मवैकुण्ठमूर्तेः ॥३८॥

महावंशसमुत्पन्ना प्रसन्नावनितावनौ ।
नर्म्मदेवाभवद्देवी पुण्या तस्य महीपतेः ॥३९॥

सदानसूया विहितागसेण्यसावरुन्धती जीवितमप्युपासिता ।
बभौ मदान्धं क्षमयन्त्यनिन्दिता मदालसाभून्नपुनः कथंचन ॥४०॥

सा देवी नरदेवाद्देवाधिपतेः सचीव सच्चरित्रं ।
तस्मादसूत पूतं जयंतमिव वङ्गमङ्गभुवं ॥४१॥

यशोदानन्दतां चक्रे पुतनामारणक्रियां ।
जातो वृष्णिकुले कंसरिपोश्छेत्ता नरोत्तमः ॥४२॥

तस्मादवाधितक्रोधान्नृसिंहान्नखलाविनः ।
हिरण्यकशिपुप्राणत्राणं चक्रे न केनचित् ॥४३॥

देवाकर्णय कोशलेश्वरमितस्तूर्णं समाकर्ण्यता
मादेशः क्रथनाथ सिंहलपते नत्वा वहिः स्थीयतां ।
त्वं विज्ञापय कुन्तलेन्द्रवदने दत्त्वोत्तरीयाञ्चलं
नर्म्मस्थानगतस्य वेत्रिभिरिति त्यक्तुं समुत्तं वचः ॥४४॥

का त्वं काशीनृपतिवनिता कात्वमन्ध्राद्रिपत्नी
कात्वं राढापरिवृढवधूः का त्वमङ्गेन्द्रपत्नी ।
इत्यालापाः समरजयिनो यस्य वैरिप्रियाणां
कारागारे सजलनयनेन्दीवराणां बभूवुः ॥४५॥

का त्वं कस्य किमर्थमत्रभवती प्राप्ता शशाङ्कोज्ज्वला
स्फूर्जत् कीर्तिरहं बुधैकसुहृदः श्रीवङ्गपृथवीपतेः ।
भ्रान्ता विश्वमशेषमागतवती स्फारीभवत् कौतुका
लोकालोकमहामहीध्रशिखरस्थायिश्रियं वीक्षितुं ॥४६॥

मरकतमयं स्वङ्गं लिङ्गं यदर्चितमैश्वरं
त्रिदशपतिना तस्माल्लब्धं प्रसाध्य किरीटिना ।
तदवनितलं तेनानीतं युधिष्ठिरपूजितं
जयति जगति श्रीवङ्गेन प्रणम्य निवेशितं ॥४७॥

वेश्मन्यश्ममयस्तेन भूपालेन प्रतिष्ठितः ।
द्वितीयो द्योतते देवः क्लेशपाशहरो हरः ॥४८॥

तेनायं शरदभ्रशुभ्रशिखरः श्रीवङ्गपृथ्वीभुजा
प्रासादस्त्रिदशप्रभोर्भगवतः शम्भोः समुत्तम्भितः ।
यस्याभ्रंकषकालधौतकलसप्रान्तस्खलत्स्पन्दतो
मेरोः शृङ्गमतुङ्गमेव तनुते चित्रायमाणोरुणः ॥४९॥

तस्याभ्रंकषशृङ्गशिल्पे शरीरिषु कुतः ससाविशः ।
स्वयमेव विश्वकर्म्मा तोरणरचनामिमां चक्रे ॥५०॥

जयति विकटवटोथंहाटककोटीरनेन तुलयित्वा ।
स्वतुलित तुलापुरुषाः शतशोविश्राणितास्तेन ॥५१॥

सद्धर्म्मातिरतारताः षरहिते संशुद्धवंशोद्भवाः
प्रारब्धाध्वरधूम धूम्रयपुषोप्येकान्ततोनिर्मलाः ।
सम्प्रैतेधनधान्य वित्तवसुधादानेन संमानिताः
सौधेषु स्फटिकाद्रिकूटनिकटे प्रारोपिता व्राह्मणाः ॥५२॥

द्वयंसुब्रह्मकल्पेषु यवैकं प्रतिवासिषु ।
दक्षिणेन तुषाराद्रिं कल्पग्रामो परोभवत् ॥५३॥

रक्षित्वा क्षितिमम्बुराशिरसना मेतामनन्यायतिं
जीवित्वा शरदां शतं सनवकं श्रीवङ्गपृथ्वीपतिः ।
रुद्रं मुद्रितलोचनः स्वहृदये न्यायाज्जपन् जान्हवी
कालिन्द्योः सलिले कलेवरपरित्यागादगान्निर्वृतिं ॥५४॥

धर्म्माधिकारमनुशासति शाश्वतोच
मित्रे सतां स्फुरितधामनि धर्म्मबुद्धौ ।
धीमद्यशोन्धरपुरोधसि वेदगीते
सिद्धिं जगाम जगतीपतिकीर्त्तिरेषा ॥५५॥

त्वाच्चारिकप्रवरसावरवंशजन्मा
श्रीनन्दनः कविरभूत् कविचक्रवर्त्ती ।
तस्यात्मजः समजनि श्रुतपारदृश्वा
श्रीमांस्तपोधिकवलो वलभद्रनामा ॥५६॥

सूनुः सूनृतगीर्गिरीन्द्रगरिमा भद्रस्य तस्याभवत्
भूपालैर्भुविवन्दिताङ्घ्रिरनघः साहित्यरत्नाकरः ।
श्रीरामो रमणीयसूक्तिरचनाचातुर्य्यधुर्य्यः कृती
तेनेयं विहिता प्रशस्तिरतुला तत्रालये सूचिता ॥५७॥

न संकीर्णावर्णाः क्वचिदिह न सापत्न्यकलुषाः
स्थिताः कायस्थेन प्रथितकुलशीलोज्ज्वलधिया ।
यशंपालेनायं विहितपदविद्येन लिखितः
प्रशस्तेर्विन्यासः कृतयुगसमाचारसदृशः ॥५८॥

विज्ञानविश्वकर्म्मा धर्म्माचारेण सूत्रधारेण ।
च्छिच्छाभिधेन विदधे प्रासादः प्रमथनाथस्य ॥५९॥

यावत् पृथ्वी सपृथ्वीधरनगरवनोदन्तमुद्रासमुद्रै
र्यावद्भ्राजिष्णुरुष्णद्युतिरयममृतस्यन्दनः शीतरश्मिः ।
यावद्ब्रह्माण्डभाण्डस्थितिरियमथवा व्याप्तता स्थाणवीयः
प्रासादस्तावदेष ब्रजतु नरपतेर्दत्तकैलासहासः ॥६०॥

लिपिज्ञानविधिज्ञेन प्राज्ञेन गुणशालिना ।
सिंहेनेयं समुत्कीर्णा सद्वर्णारूपशालिनी ॥६१॥ संवत् १०१९॥

श्रीपृथ्वीपतिराजश्रीवङ्गदेवराज्ये श्रीमरकतेश्वरस्य
प्रशस्तिःसिद्धा

उद्यतोच्चमहोभृतोमसृणिता मत्तद्विपतापदैर्ध्वैताः ।
सङ्गरसङ्गभङ्गुररिपुपुत्रप्रियाश्रूत्करैः ॥६२॥

दिग्दन्ती जयवर्म्मदेवनृपतिः कीर्णाक्षरैर्य्यौलिख
त्तेनालेखि पुनः प्रशस्तिरमलैरेषाक्षरैः क्ष्माभुजा ।
विद्वद्भिर्जयपालहस्तकरणोऽमून्यादराद्वदितो
गौडः सोलिखदक्षराणि ककुदाकाराणि वंशाङ्कुरः ॥६३॥

कायस्थो जयवर्म्मदेवनृपतेर्वंशस्य दीप्यत्कला
साहित्यांबुधितः समुद्गततमोरुन्धन्ननिन्द्यद्युतिः । संवत् ११७३
वैशाख सुदी ३ शुक्रे

Translated by J. C. C. SUTHERLAND.

SALUTATION TO SIVA.

1. With internal joy be there reverence, to the unborn God, the cause of those vast holy fig trees, which approach the moon: who himself devoid of action, is the preserver and destroyer.

2. For your welfare (*saiva*) be the mystic dance of the god, which occurs at periods of annihilation; in which rapidly whirl the summits of all the crested mountains, and in which, that mount (affixing as it were the earth shaken to the seventh sea), becoming like a headless but yet panting corse, falls a prostrate image,—trembling and whining by the voices of its elephants.

3. "Who art thou on the threshold, naked and abject? How "unreasonably dost thou bear a trident in thy left hand. Fie on this "warlike shew. Truly those peacock's feathers become thee!" Thus gibed by his beloved, the god with a smile replies, "Know me to be MAHESVARA." "It is clear indeed, (she adds) and the confirmation is in your want of clothes." May that god SAMBHU be for your welfare.

4. This beautiful BHA'RATI(7) too excels, resplendent as pearl; she who ever dwells in her lotus abode on the face of PASU-PATI.(8)

7. *Sarasvati*—eloquence personified.
8. Name of SIVA as lord of the animate world.

5. Excellent is that young elephant, who in his immature age, eager to snatch the tender filaments of the lotus, thrusts his proboscis on the section of the moon, fixed on the brow of *Siva,* and who is struck by Mrid'a'ni' (smiling in her anger) with the agitated lotus sprout on her head (9)

6. Truly, in the beginning of the *kalpa,* the universe proceeded from Brahma wishing to create, when he had perceived the eternal void, enveloped in darkness and merely atmosphere. From him, when he had finished, proceeded the air. In that was produced fire; from fire proceeded water; from that prolific cause proceeded Brahma's vast golden egg, streaked with rays of light.

7. By his wisdom, from the two segments of that egg Brahma created his sons, the seven *Munis* (Marichi and the rest) the abode of holiness.

8. Amongst these dark-dispelling, intelligent *Munis,* was the illustrious Atri of celebrated greatness; in the cavity of whose eye, was produced the orb of the moon, whose abundant light radiates like luxuriant hair. From him was born his pure son Chandratreya.

9. Who can measure the glory and greatness of that holy man, the beloved image of the Omniscient, pure in soul; of him, who hath assured heaven and beatitude to the whole world, illumined with light, surpassed by his excessive splendor, dispelling all doubt and illusion?

10. From him sprung the wonderful Vayvaryama—faultless—naturally upright—of excellent disposition—eminent—unprejudiced—symmetrical from his large upper extremities—not slightly observant of fasts—fruitful to the root,—and never wasted by the spontaneous fire of cruel foes, the votaries of misfortune.(10)

11. As long as the moon (endures) the sovereigns of the race of *Chandratreya* illuminate the earth. [*The rest of this sloka is wanting.*]

12. Reverence to those ancient monarchs through whom the surface of the earth was encompassed by kings, who were friendly to the faith which has descended down—unvexed even when their lives were begged—strictly adhering to truth—who robbed of vermilion tint, the coronal streaks(11) of the wives of the powerful but rebellious chieftains.

9. Durga' is described as fondling a young Elephant. One of Siva's names is Mrida', or delighted; whence his consort is called Mrid'a'ni.

10. A double meaning pervades this verse; the epithets have a twofold sense, one applicable to the saint, and one to a tree. It would be impossible to preserve the *double entendre* in the translation.

11. The *Hindu* wife stains the line on the head made by the partition of the hair with red lead. The widow abstains from this and other ornaments.

13. In process of time in this great race the illustrious NANNUKA became sovereign; exalted in panegeric, and radiant with splendor,—like a gem amongst pearls.

14. The chariot-borne denizens of the sky were reminded of ARJUNA, by that stalwart bowman, rushing on to destroy his foes and brandishing his strung bow.

15. From him sprang an illustrious son, the sovereign VAG-YATI, of excellent fame—celebrated by the happiness of mankind, and like VAKPATI(12) in the observance of courtesy.

16. By that matchless warrior—whose eye was bright like the snake's—and who was kind to those eminent for learning—the shreds of anecdotes of PRITHUKA and KUNDA were put to shame, when he had dispelled the keen fear of his poet subjects.(13)

17. Of him, (the ornament of the earth) was born a grateful son the illustrious VIJAYA, renowned for victory; on the birth of which magnanimous treasure of greatness, holy garlands with parched corn, *(laja)* (14) were scattered down by the delighted wives of the immortals.

18. By divine choristers, joined by their earthly companions, was melodiously warbled the bright and exalted glory of the sovereign VIJAYA.

19. Like that snake, who is bent in humility, when made to uphold [the earth] by the son of SUMITRA' (15)—rich in his extended verdant plains—conqueror throughout the world—that lord (skilled to reward his friends) about to subdue the southern quarters, once again in no mimic war, sounds his martial musick.

20. From that monarch, resembling as it were the ocean, was born the amiable king VAHILA, the moon of men; by whom, darkness was dispelled, and who bade pour forth the stream of poet's praise.

21. Innumerable houses became pervaded by brilliant light when the king was pleased; so also the mansions of his enemies, when he was angered.(16)

22. In regard to gems and the wealth of the people *Kosa pána* in its sense of ordeal, was not known; but in its sense of adhering to the scabbard, was familiar to their swords. *Paxapáta,* in the sense of

12. A name of VACHASPATI the *Guru* of the Gods.

13. These are Pauranik Heroes, to whom various feats of valor and generosity are attributed.

14. *Laja,* vulgarly called Khoi.

15. LAXMANA.

16. A double entendre or pun (the rhetorical figure *slesh*) pervades this *Sloka.* Indeed an epithet is construed with each of the antithetic members. It is said to be a stalk with two flowers.

loss of plumage, did exist in his capital in respect to arrows; but in the sense of partiality was not obtained by his friendly courtiers.(17)

23. From him, by the blaze of whose intense glory, great kings were consumed like cotton—from him, graced with every eminent virtue, who robbed of their renown wide spreading trees—was born, for the delight of mankind, that Sri Harsha,—a gem dispelling (as it were a fever)(18) the joy of his enemies, who (exempt from every sin) by his own right arm, subdued capricious glory.

24. Unconquered in war—armed with a sword—with his face dilated by the frown above the petals of his lotus-like eyes inflamed with anger—whom, having seen, the glories of his enemies gradually receded from all quarters, with faces quailing as if under the palm of his hand, and with bodies now trembling with fear.

25. The sea-girt world like a citadel was preserved by that mailed hero, by means of his unerring and terrific arm.

26. Skilled to counteract his enemies, he soon reproached the sea; for he was unaddicted to partiality (*apaxa dharma*), and was averse to association with the evil minded (*doshá kara*), and inimical to vile and cruel detractors (*bhujanga*).(19)

27. Kings (who by their hands were able to push aside strong horses) cheerfully submitting to his dominion, would eat at the threshold of that hero—stained as it was by the mud caused by the exudations from the heads of elephants.

28. His most beloved wife was Kankuta, like a necklace, being bright as the lustre of the moon; inestimable, and heart penetrating.

29. She, who longed for his society, was the ornament of women—the sole grace of the world. For her colour shone like gold--her eyes were like the dark lotus, which expands before the moon—her hand was ruby-red—grace was in her steps--her lips were of coral--and her mind was pure like the pearl itself, just emancipated from its parent shell.

30. Of him and her (the offspring of the celestial *Ganga*(20) of pure renown, the remembrance of whom destroys a multitude of sins

17. This verse is in the true vein of Sanscrit pedantry. The words explanatory of the double sense of the words (on which the poet puns) are of course wanting in the original.

18. There is a fabulous gem by contact with which fire loses its combustive virtue. It is here alluded to.

19. The influence of the moon on the tides has been long known to the Indians, and is often alluded to in *Sanscrit* poetry. According to the *paxa*, or semi-lunation, the tides increase or decrease; the sea is thus said to be affected by the *paxa*. It is likewise not indifferent to the *Doshákara*, the moon, or night-maker. It abounds also with *Bhujunga*, serpents. It is probable that the pedantic author of these verses, some of which are in the true poetic vein, considered the puns of this stanza as his *chef d'œuvre*.

20. It is indicated that Kankuta was of the *Gangetic* race.

and abounds in holy shrines) the son was YASO-DHARMA DEVA, the abode of virtue, naturally obedient to his father, of great prowess, and creating a doubt whether he was BHISHMA or UPENDRA.(21)

31. Though shewing like premature grey hairs, still the brilliantly white dust on his head (received in prostration to the feet of Brahmins) obtained increased beauty.

32. SIVI only gave a piece of his flesh (*pal*) to a single bird (*dvija*) (22) who begged it; but that king bestowed millions on all who asked.

33. Through awe of that victorious monarch, kings conceived these notions;—when prostrating their foreheads on the ground, that he was an animated gem;—when preceding his equipage, that to march on foot was an office distinguished by dignity;—that to speak to him, was as if on every side there were life and triumph;—and that to make every sort of obeisance, was a graceful attitude.

34. His brilliant conduct covered with glory, as if overspread by a coat of white plaster, now placed him on a level with these miracles,—the mansion of the king of snakes, ever illuminated by the moon—and the expanse of the atmosphere strewed with jasmine flowers.(23)

35. Though in greatness rivalling the luminary borne by seven horses, and capable of seeing beyond the seven seas, no man in this world could scan the ocean of his mind.

36. When his power was annihilated, dominion (*Dhrita-rashtra*) and prosperity were denied to the enemy—who poured forth those plaintive notes (*Gandhàri*) grateful as the warbling of a bird (*Sakuni*); who fainted at hearing the mangling by terrific (*bhishma*) crows (*Drona*) of the ears (*Karna*) and faces (*Asya*) of men (*Nara*) —and who was now conscious of that hero's valor and prowess (*Dharma prabhava*). This was strange.(24)

21. BHI'SHMA was the son of GANGA; his father was SANTANU: he was general of DURYODHANA, the opponent of his consin YUDHISTHARA. UPENDRA is a name of KRISHNA.

22. A passage in the *Mahabharat* is alluded to. SIVI was celebrated for his generosity; a bird demanded surrender of his prey which had taken refuge with SIVI. His offer of other food is rejected, and the victim or a piece of SIVI's own flesh insisted on. The just and generous king complies with the latter alternative. Puns again are perpetrated on the words *pal* and *dwija*, which signify a weight and a *Brahman* respectively, besides the senses taken in the translation. The partakers of YASO DHARMA DEVA's liberality were *Brahmans*.

23. These are impossible events, something like Virgil's leaves inscribed with king's names.

24. A play on the words runs through this Sloka—DHRITA-RASHTRA was husband of GANDHARI, the sister of SAKUNI. BHISMA, DRONA, KURNA, and NARASYA, are generals of DHRISTA-RASHTRA and his son DURYODHANA. DHARMA-PRABHAVA is a name of YUDHISHTARA, nephew of DHRITA-RASHTRA. See *Sri Bhagavat Purana*. The ambiguity is lost in the translation. BHISMA and the rest might be taken as the CLOANTHI and GYAANTES of the enemy's army with less outrage to common sense.

37. What boots it that a ditch was dug by the sixty thousand royal sons of SAGAR who devoted their lives; and that it was filled with water by his grandson and two other descendants in the first and second degree? Hearing the narrative of the origin of the sea (*Sagar*), he idly emulous made a vast undulating lake greater than the sea itself.(25)

38. Resplendent as the autumnal moon, as soon as that palace, which had bruised the horses' hoofs and shattered the chariot wheels, was seen by the charioteer of the sun, he swerved his car from its path, —that palace of which the golden ball, gave the idea of the solar disc kissing the summits of the snowy mountains, and constituted the delight of the household image of VAYKUNTA, the foe of demons.

39. Of that great king the chaste queen was NARMA DEVA, high-born, happy, and beloved on earth.

40. Even when injured she was always unresenting; but when benefited, lavish of her life; forgiving the arrogant, but never addicted to pride herself.

41. The queen bore to that god amongst men a virtuous and pure son, BANGA;—just as SACHI bore JAYANTA to the Ruler of the Gods (INDRA).

42. That best of men (*Narottama*) born in the race of VRISHNI, the cleaver of the skulls of his foe, surnamed pure (PUTA NAMA) imparted gladness to his encomiasts, (*Yasodā 'nandatá*) and adhered to peaceful pursuits.(26)

43. By that lion-like man, resistless in his anger, safety of life was never allowed to the robber of gold (*Hiranya Kasipu*).(27)

44. "May it please your Majesty from this place to listen to the "lord of *Kosala* (Oude)?" "Lord of *Kratha* let the mandate be "quickly heard." "Oh Ruler of *Sinhala* (Ceylon) prostrate yourself, "and stand outside." "Speak chief of *Kuntala*, first putting up your "cloth to your mouth." Such were the words spoken by the door-

25. Allusion to the *Puranic* origin of the Ocean is made. SAGUR had determined to reap the fruit of an *Aswa-Meddha*. The first stage of this is the release of the victim horse with a label. When fairly caught after battle with rivals he is slain, and the sacrificer obtains his vow. INDRA alarmed for his throne had the labelled horse picketted in *Patála*, in the centre of the earth, before the *Muni* KAPILA. SAGAR'S sons baffled in their chase dug for the victim. Finding him, they abused the *Muni*, by whose curse they became ashes. By the successive austerities of ANSUMAN, DILIPA, and BHAGIRATHA, grandson, great grandson, and great great grandson of SAGAR, the celestial Ganges was brought on earth, and filling the excavation, reanimated the ashes of their progenitors who ascended to heaven. The poet indicates that YASODHURMA DEVA dug a great Tank.

26. A play on words pervades this stanza. It may refer to KRISHNA or NAROTTAMA, also called PUTANAMA, who was the delight of YASODA, his adoptive mother.

27. The same *Jeu de mots* is kept up.

keepers to dismiss attending kings when he had retired into the female apartments.

45. "Who art thou?" "The beloved of KA'SHI's lord;" and thou? "The wife of the king of *Andhra;*" and thou? "The spouse of the chief "of *Radha;*" and thou? "The bride of the prince of *Anga.*"—Such were the colloquies with the wives of his enemies detained as captives, while their lotus-like eyes were suffused with tears.

46. "Who art thou? of whom? and for what object art thou "come; thou who art resplendent as the luminary whose emblem is "the hare?" "I am gleaming fame; and wandering over the universe, "I am come, fervently anxious to behold the glory of the monarch "BANGA, the sole friend of the learned, which has reached the crest of "the vast mountain of *Lokálok.*"(28)

47. Placed by BANGA, after prostration made, that divine symmetrical *Linga* made of emerald, is victorious in this world. Worshipped by INDRA, it was obtained from him by ARJUNA, who had pleased him and brought by him on earth, and adored by YUDHISHTARA.

48. In the fane, a stone god put up by that king shews a second HARA, the remover of the bonds of pain.

49. By that King BANGA was erected this fane of the lord SAMBHU, the chief of the gods, with its summit, bright like the autumnal clouds; of which, by gliding near the golden cupola, (furrowing as it were the sky) ARUNA, rendered radiant, abashed the crest of MERU.(29)

50. For the nice construction of its spire the skill of no mortal could have availed; VISWA KARMA(30) himself must have turned this arch.

51. How this vast *Vata* tree surpasses!—A hundred times were given by him crores of golden coins, in quantities equiponderous with his body, by which they were weighed.

52. Enthusiastic in the true faith, and delighting to benefit others, seven high born *Brahmins* were located in palaces, reverenced by gifts of wealth, grain, and lands;—perfectly pure, though their bodies were tinged by smoke from ever-enduring sacrifice.

53. Two *yavas* at *Sri-Brahma Kalpa;* one in the vicinity. On the south of the snowy mountain, *Kalpa gram* was another.

54. Having ruled this earth, girt with waters as if by a girdle, and unsubjected to any other; when he had lived 109 autumns, with eyes closed, and (as ordained) fervently reciting the name of RUDRA, the royal BANGA obtained final beatitude by abandoning this mortal coil in the conflux of the *Yamuna* and *Ganges.*

28. The Sun never reaches this mountain.

29. *Aruna* is the Dawn, the charioteer of the Sun.

30. The celestial architect.

55. Then did this glory of the world's lord attain perfection, when the wise priest YASONDHARA, skilled in the *vedas*, and the friend of the gods, here administered—according to law—scattering light on jurisprudence.

56. Born in the tribe of TWAXARA, and in the family of SAVARA, was a poet called SRI NANDANA, the prince of bards. To him was born a son, the illustrious BAL BHADRA, who had read through revealed law, and was powerful by the observance of religious austerities.

57. Of that BAL BHADRA, SRI RAMA was the son; great as it were like a vast mountain,—of pleasing speech,—whose feet earthly kings adored,—exempt from sin,—and celebrated as the ocean of literature,—and skilled in elegant composition. By him composed, this incomparable panegyric was published in the temple.

58. Who had learned the science of words,—by the sensible KAYASTHA PASAMPALA, distinguished by his race and disposition, the transcript of this panegyric was arranged. Here are no confused letters nor any obscure from rivalry.(31)

59. This temple of PRAMATHA NATH was constructed by the architect XIÇÇHA, virtuous, and a VISWA KARMA in science.

60. As long as this world with its mountains, cities, forests, its histories, memorials, and seas [shall remain]; as long as this sun shall shine; as long as water shall ooze from the luminary whose rays are cool; as long as the segment of the divine egg shall be fixed, that is expanded; so long let this temple, dedicated by the monarch to SIVA endure,—mocking as it does mount *Kaïlasa*.

61. By the wise, and gifted SINGHA skilled in the science of writing, was this specimen of calligraphy engraved. *Sambat* 1019.

In the reign of Raja BANGA, lord of the earth, this PANEGYRIC OF THE EMERALD IMAGE was finished.—

62. Afflicting even infuriated elephants,—by the abundant tears of the children and wives of his enemies (broken in the conflict of war) of that great king these lines became obliterated.

63. The king JAYAVARMA DEVA (like an elephant supporting the universe) rewrote in clear letters the above verses, which he had before written in irregular letters (*kirna*). These letters, in the *Kakuda* form that GAUDA KAYASTHA, aided by the learned, inscribed by the hand of JAYA PAL,—that *Kayastha* of untarnished lustre, having a numerous progeny, the radiant moon of the king's race, who, the dispeller of gloom, had risen from the ocean of polished literature.

Sambat 1173. *Friday 3 Vaisakh (Sudi) bright half.*

31. The distinction of nearly uniform is preserved.

Prosodial Key.

A sloka, or stanza, consists of four *padas,* lines, or quarter slokas. They are generally, but not always, identical. Metre is *Jati,* or measured by *matras,* or instants. In this, one long syllable and two short syllables are equivalent. Or it is *Vritta,* scanned by defined feet.

The following slokas are *Jati* of the *Arya* species. First and third *padas* have 12 *matras :* second has 18 ; and fourth has 15 *matras.*

1. 4. 15. 20. 35. 41. 50. 51. 59. 62.

The other slokas are in the following metres, in which all four *pada* are identical.

<table>
<tr><th></th><th></th><th>Slokas.</th></tr>
<tr><td>Sarddula Vikriditam</td><td>| – – – | ⏑ ⏑ | ⏑–⏑ | ⏑⏑– | ––⏑ | ––⏑ | – |</td><td>2. 3. 6· 9. 10. 12. 17. 24. 29. 33. 36. 37. 44. 46. 49. 52. 54. 57. 63.</td></tr>
<tr><td>Malini ....</td><td>| ⏑⏑⏑ | ⏑⏑⏑ | ––– | ⏑–– | ⏑–– |</td><td>5. 19.</td></tr>
<tr><td>Mundacranta ....</td><td>| – –– | –⏑⏑ | ⏑⏑⏑ | ––⏑ | ––⏑ | –– |</td><td>8. 27. 30. 45.</td></tr>
<tr><td>Rathoddhuta ....</td><td>| –⏑– | ⏑⏑⏑ | –⏑ – | ⏑– |</td><td>14. 18. 22. 31</td></tr>
<tr><td>Vasantatilakam ......</td><td>| ––⏑ | –⏑⏑ | ⏑–⏑ | ⏑–⏑ | – – |</td><td>16. 55. 34. 56.</td></tr>
<tr><td>Srugdhara ....</td><td>| ––– | –⏑– | –⏑⏑ | ⏑⏑⏑ | ⏑–– | ⏑–– |</td><td>23. 38. 60.</td></tr>
<tr><td>Vansasthavilam.. ....</td><td>| ⏑–⏑ | ––⏑ | ⏑–⏑ | –⏑– |</td><td>26. 40.</td></tr>
<tr><td>Hurini..............</td><td>| ⏑⏑⏑ | ⏑⏑– | ––– | –⏑– | ⏑⏑– | ⏑ – |</td><td>47.</td></tr>
<tr><td>Sikhurini............</td><td>| ⏑–– | – – | ⏑⏑⏑ | ⏑⏑– | –⏑⏑ | ⏑ – |</td><td>58.</td></tr>
<tr><td colspan="2">*Anush-tup.*—This is a very common measure. Each Pada consists of four dissyllabic feet: the third foot must be an Iambic, and the first syllable of the last foot is alternately long and short. The syllables of the remaining feet may be either long or short. ....</td><td>7. 13. 21. 25. 28. 32. 36. 42. 43. 48. 53. 61.</td></tr>
</table>

ART. II.—*Account of a Journey to Beylah, and Memoir on the Province of Lus.* By *Lieut.* CARLOSS, *Indian Navy.*

On the 10th of January, having received an answer to a letter I had written to the chief of Lus, announcing my arrival at Soonmemy with a letter and some presents from the Bombay Government, I commenced my journey to Beylah. Two chiefs with a small party of followers had been sent to accompany me to the capital, but as they were not ready to proceed, and I did not wish to delay my journey, I started, accompanied by Dr. Hardy, without them.

The road for some distance led over a confused mass of low hillocks covered with loose sand, or across the low swampy hollows between them, and the country had every where a most barren and desolate appearance, there not being a tree or a bush to be seen. About five miles from Soonmemy we arrived at a ridge of sand hills, about 150 feet high, from the summit of which the Poorally river was visible to the W. N. W., with an extensive tract of thick mangrove jungle stretching along the left bank ; at this place we halted for a short time